

MAY 1968

SQUARE DANCE



THE MOST **IMPORTANT** MAGAZINE IN THE SQUARE DANCE FIELD!

In almost every form of human endeavor there is someone who stands out . . . someone that others point to as their leader. Among national square dance publications, most nationally known callers, leaders and dancers consider SQUARE DANCE as the leading magazine in the field. This No. 1 position has been EARNED by a dedicated staff and contributors over a span of more than twenty years. Its pages have been filled by some of the foremost leaders in square dancing . . . people who love dancing and have worked hard to see it prosper. SQUARE DANCE is not filled with trivia, but attempts to get to the "meat" of the subject matter quickly. It knows square dancers are busy people who don't want to waste time reading worthless information. SQUARE DANCE wants QUALITY and not quantity, and is continually looking for features and articles that fulfill this editorial policy. If you're an advertiser who wants the "cream" of the square dancers in the nation as your customers, why not get more details about SQUARE DANCE.

SQUARE DANCE Magazine

1622 North Rand Road, Arlington Heights, Ill. 60004

MAIL

. . . I subscribe to other square dance magazines and I think that SQUARE DANCE Magazine is tops for my money. The figures and breaks, choreography, new ideas and the whole book in general are terrific.

I have sure looked forward to receiving my book every month and always read it from cover to cover. As a caller I use a lot of material. . . .

Bruce Payne
Simco, Ont., Canada

Thank you so much for publishing our article, "Leadership and Teaching," in the March 1968 SQUARE DANCE.

We sincerely hope that our views will be of some benefit to those who have just begun to teach rounds and to those who may have some aspirations toward teaching in the future.

Luv 'n Johnny Anderson
Fairfield, Conn.

After doing some research and phoning, we believe 80 percent of Chicago area square dancers have given up because the newer calls are not descriptive.

Forty percent would like to return (who have had basics) but hesitate

only because in trying to dance, dances are not descriptive. Please tell the callers we can dance most anything. But if it's like fan chain thru and the like, follow through by giving us the details. Is there nowhere one can find just comfortable dancing?

C. Farrell
Chicago, Ill.

. . . I have been a square dancer since 1928 and a caller since 1950. I've been a member of the Chicago Area Callers Association, Illinois Callers Association and Tennessee Callers Association. . . .

You say square dancing is growing. Is it? I don't think so. I can remember when we had over 300 dancers at Gage Park in Chicago in the middle of the week. We had fun and we danced with dancers we had known for years.

You get in a club now and dance a year or so and then stay away about two years and return. You won't find but a few familiar faces. I run across more dropouts in square dancing than a computer could count.

Not only are callers to blame but also people like yourself and the record companies. Yes, I call and my group enjoys good fun square dancing.

Peter V. Mazik
Memphis, Tenn.

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Formerly American Squares

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Publisher and Editor
ARVID OLSON

THE EDITOR'S PAGE

What's happened to the swing?" asked Willard Orlich in our March 1968 issue. An old friend, Ed Moody, sent us his comments about the swing. Ed has square danced for many, many years and knows a great deal about the history and development of square dancing. We'd like to share his thoughts with you.

"Sadly the art of good swinging like the ability to waltz is rapidly becoming a lost art. This can easily be determined simply by watching a floor attempt to swing or watching them hitch-hop around when the orchestra plays 'The Last Waltz' which seems to be traditional nationally.

"In the transition period from the visiting couple dances to the all moving patterns, and I for one welcomed this transition, the horse started to run away in many locales and the graceful swing ceased to be a thing of beauty but became merely a gimmick to allow couples to get themselves facing the proper way in the shortest possible time.

"There is a spot in this transition where all-moving figures greatly improve the passe' visiting couple methods so some of our better choreographers design the figures with ample room for a good pleasant swing and leave enough music to enact this smooth turning.

"Unfortunately many of today's choreographers have never been exposed to good swinging because they came into the art after the transition started.

"Good swingers properly taught can't be flipped, male or female, and many fine patterns now rewritten by peaceful evolution from visiting couples to all moving couples have time allotted for eight count (two complete revolutions) 12 count (three complete revolutions) and even 16 count swings.

"A good swing is relaxing, exhilarating and non-tiring and would be demanded by dancers if they ever are exposed to proper teaching and proper timing of the movement. True the bull-whip swing and the one armed variety should be outlawed as dangerous but if folks are taught the proper hold and angle of the body while swinging they will welcome the call every time they hear it and take full advantage of the amount of music allotted to its completion. Don't sell swinging in the proper manner short."

Swinging is fun if it is done right. It is up to the callers to teach new dancers how to swing when they are learning to square dance. If you don't know how to swing, ask an old-time dancer to show you. You'll enjoy it. □

HISTORY OF HOEDOWN

By DARRELL ROWLETT
Martin, Tennessee

"Danser!" Louis XV of France probably shouted such a command to begin the European version of square dancing. The earliest ancestor to the modern American square dance, the cotillion or quadrille, was a favorite of the good king's royal court.

The French founded the four-couple, square formation, dance. The formal slow-steps popularity was prominent in the highest social ranks in the 1700s.

But the French king lost his dance, along with Canada, to the neighboring English in mid-eighteenth century contacts.

Once stuffy Britians dropped the formality of the French and square dancing took up a few jig and shuffling movements. The English soon spread the dance throughout the Isles. Immigrants to the New World brought it with them.

Accordingly, the earliest American square dance versions were born in New England. As it spread westward, square dancing became even livelier.

Our founding fathers were rugged men and women who loved to let off steam through their feet.

The fact that they could change partners throughout the dance only made it more enticing—and, most important, fun. From these early westward movements, the Kentucky "running set" developed.

California led the west coast in enthusiasm. Over six hundred square dance clubs were formed. There was even a dance group organized who called themselves the "Square Wheelers." All the members were paraplegics or victims of polio.

California dances depicted faster movements than the New Englanders, but not as fast as Kentucky's "running set." In New England they danced more formal, but California—like today—was typically casual. Dancers depended entirely on the caller who sometimes changed dances more than once during a number.

California even introduced a legis-



lative measure in 1950 which would have made state licenses mandatory for callers. But square dance clubs, schools, and PTAs formed organized opposition and the bill died.

Part of the dance's rise to popularity was due to the unorganization of most social dancing. Every couple danced differently. But square dancing is for the most part standardized and has become the natural mixer. While fellows overcome shyness, girls learn they don't have to "hug-up-tight" to males they aren't attracted toward.

In 1946 Winfield Niblo, a government military officer in the field of education, introduced square dancing in Japan. Niblo presented this recreational activity to his friends to promote democracy and bring couples together. By 1952, square dance festivals and conferences met with great successes on the Oriental Island.

Square dancing was demonstrated in Wellington, New Zealand, in March of 1951. During the following sum-

mer, dances became more popular in the town hall, sometimes attracting as many as six hundred people.

By 1960, however, the United States was seemingly at a crossroads. The contemporary square dance criteria had brought on a crisis. The battleground shaped up as public recreation areas, churches, and YMCAs. Should the square dance world appeal to thousands in every state or a mere thousand in all states?

Televised square dancing looked impossible to the beginner. Often when new dances were attempted by average dancers, the rivalry among "gimmick" callers made keeping up more work and concentration than pleasure.

The battle raged furiously, but it was no stalemate. Square dancing remained a family activity that you don't have to be a professional to enjoy. Square dancing is still popular to people everywhere and of all ages. Its participants are more enthused than ever. □

THE MEASURE OF A CALLER LEADER

by STAN BURDICK



So you've become a square dance caller or round dance leader. You took the mike in one clammy hand, put the needle on the record with the other (not only clammy, but shaking), threw back your head, let the words pour forth and the miracle happened! Those faces watching your nervous preparations became coordinated dancers moving to YOUR commands.

Maybe that was the moment the bug struck; maybe his bite stung at some other high point. It's a well-known fact that few people ever recover from the sting. So let's live with it, and examine the caller/leader's role with an eye to possibly improving its effectiveness.

Here are ten facets of the job. Use them as a measure of your performance.

A CALLER/LEADER:

1. Teaches steps and figures to dancers. The emphasis here is on the word "teaches."
2. Understands people and helps them develop. Dancers are individuals and all different.
3. Encourages total participation.
4. Helps dancers work together as a set, takes pride in accomplishment and sees their progress. Praises honestly whenever possible.
5. Makes dancers aware of the magnitude of the movement and their own goals in becoming square dancers.
6. Builds respect and confidence between caller and dancers, and between caller and caller.
7. Has confidence in himself and the dancers.
8. Seeks the good of square dancing in his area and the country rather than his own glory.
9. Works with other callers in order to learn and share skills.
10. Collects new information, methods and helps from books, magazines, people and every available source. ☐

HOW TO — SQUARE & DANCING BAC

A STRANGE WAY to start an article with a common introduction used in round dance instructions but let's think about it. "Intro: In Open-Facing position wait two meas., Step apart, Point,-; Step together (to Loose Closed pos., Touch,-;"

Isn't that what really happened to squares and rounds? At one time we were "open" in our thinking of rounds in the square dance movement and gradually drifted apart to "point" at each other and now once more, coming "together" in a loose-closed position to "touch" once more in a more understanding relationship.

Following are things that happened to us and our thoughts on the subject since our introduction to square dancing in February 1952. Two weeks after joining a square dance class we joined a round dance class taught by our caller. Squares and rounds were taught by callers, hence "Closed Position".

Rounds were a definite part of our evening and the only time anyone "sat-out" would be because they missed the round dance teaching session although usually somewhere during the month you would learn the dance. At that time a popular round was taught

at all clubs. You might have been taught the same dance several times, depending on how many clubs you belonged to.

Dancing has certainly changed since 1952. "Basics" for both squares and rounds have become so complicated few callers have time to learn rounds to teach and cue to their groups and for this reason started to encourage couples to take over that portion of the program. "Basics" for round dancing had to be taught also and there just was not the time to do this. Naturally this meant round dance classes.

Round dancing grew more complicated also and many couples wanted to go on and learn more interesting routines. Clubs grew out of "basic" classes to exclude squares in the evening of dancing. Because of this it seemed we were having a separation of squares and rounds.

For a few years many new callers did not use rounds at their dances or if they did—a record was put on and played without cues which put very few dancers on the floor. Callers and square dancers without any round dance instruction "pointed" out that rounds should not be played at a square dance and couples belonging

BRING ROUND K TOGETHER

by NORA and ARCHIE MURRELL
Detroit, Michigan

to round dance classes "pointed" out a round or two should be played between tips—hence, "Apart, Point,-;"

We have been conducting a callers round dance clinic for the last four years and find this a most satisfactory way to interest callers into teaching simple round dance basics, mixers and easy level routines in their square dance classes. We teach them correct posture, footwork and simple mixers, as well as how to cue.

More and more callers are using the services of round dance leaders. This is an excellent development and it seems to be growing for the past few years, once more bringing the two kinds of dancing back together again. Participating in round dance classes develops smoother square dancing and better timing. Listening to remarks made concerning rounds in square dance clubs we do have one suggestion that we feel would be beneficial to the square and round dance activity.

There would be greater participation in the square dance rounds if a "new" round would only be picked every other month, keeping some of the "older" dances on the program.

We have found dancers join round

dance classes wanting to learn certain dances being danced at their square dance clubs. By the time they learn the dance it has been dropped and a "new" one taken its place. For the novice round dancer it is usually just "too much work" to keep up. If a dance is nice or fun to do today it will still be as good three years from now.

More callers would teach the rounds if they didn't have to learn so many. This is what we encourage the callers we work with, to do in their clubs as we believe it is better to do fewer rounds but do them well and for a longer period of time. They also tell us now they have a full floor for the round dance portion while they use to have only a half dozen couples on the floor.

We believe it much better to spice a program of rounds at the square dance clubs than to saturate it. Dancers will take the time to learn and practice a dance IF it will continue to be on the program. Working this way with the callers, we feel we are doing a small part to bring squares and rounds back together even though it is still only "Together, Touching into a Loose-closed position." □



VACATION GUIDEPOST

Here are SQUARE DANCE Magazine's 1968 listings of square dance Vacations. Write to the contact person listed for complete information about specific dates, staff, and facilities. Please mention SQUARE DANCE Magazine when you write. Many Vacations fill up early so plan your vacation now. When you travel, square dance!

CAMP-O-RAMA

Dates: June 7-9
Location: Crescent City, Ill.
Staff: Russ Bone, Big Jim Fraley
Contact: Len Paddon, 1865 Greenview, Kankakee, Ill. 60901

CHULA VISTA DANCE FESTS

Dates: May 3-5, May 10-12, May 17-19, May 24-26, May 31-June 2, Sept. 13-15, Sept. 20-22, Sept. 27-29, Oct. 11-13, Oct. 18-20, Oct. 25-27, Nov. 1-3
Location: Chula Vista Resort, Wisconsin Dells, Wis.
Staff: Dorothy and Bill Britton, Jerry Haag, Bill Brammer, Jerry Helt, Shirley and Bruce Johnson, Dru and Ed Gilmore, Johnny LeClair, Al Sova, Jim Brower, Joe Lewis, Bob Fisk, Lee Helsel, Marshall Flippo, Lovella and Max Forsyth, Maxine and Wally Schultz
Contact: Joe Kaminski, Chula Vista Resort, Wisconsin Dells, Wis.

ESTES PARK HOLIDAY

Dates: Aug. 25-Sept. 6
Location: Lazy "T" Motorlodge, Estes Park, Colo.
Staff: Bruce Johnson, Jerry Haag, Ray Bohn, Bob Fisk, Bill Peterson, Betty and John Brownyard
Contact: Cathi Peterson, 30230 Oakview, Livonia, Mich. 48154

FALL POTAWATOMI POW-WOW

Dates: Nov. 8-10, 1968
Location: Potawatomi Inn, Angola, Ind.
Staff: Jerry Brecklen, Max Forsyth, Bill Peterson, Phyl and Frank Lehnert
Contact: Potawatomi Pow-Wow, 30230 Oakview, Livonia, Mich. 48154

FONTANA VILLAGE

Dates: April 27-May 5, May 6-12, May 19-26, May 25-June 2
Location: Fontana Village Resort, Fontana Dam, N.C.
Staff: Bob Baker, Bob Dubree, Ray Bohn, Ruy Camp, Fred Goodner, Paul Pate, Joe Robertson, A. B. Coleman, Harry Lackey, Jamie Newton, Chuck Raley, John Saunders, John Stewart, Betty and Irv Easterday, Lib and Tom Hubbard, Ruth Jewell and Wray Ferrell, Phyl and Frank Lehnert, Mille and Al Boehringer, Kay and Ed Mack, John and Vic Laverty
Contact: Fontana Village Resort, Fontana Dam, N.C. 28733

KIRKWOOD LODGE VACATIONS

Dates: June, Aug., Oct.
Location: Kirkwood Lodge, Osage Beach, Mo.
Staff: Marshall Flippo, Frank Lane, Arnie Kronenberger, Max Forsyth, Ray Smith, Ron Schneider, Beryl Main, Harper Smith, Jim Brower, Jerry Haag, Johnny LeClair, Sam Mitchell, Bob Fisk, Johnny Davis, Bob Yerington, Dave Taylor, Nita and Manning Smith, Vonnie and Willie Stotler, Edna and Gene Arnfield, Naomi and Ernie Gross, Wanda and John Winter, Midge and Jerry Washburn, Darlene and Jack Chaffee, Na and Jack Stapleton
Contact: Square Dance Vacation Manager, Kirkwood Lodge, Osage Beach, Mo.

KON YACHT KICKERS JAMBOREE AND WEEKEND

Dates: June 22, 1968, Aug. 30-31,
Sept. 1-2, 1968

Location: Dreamland Ballroom, Con-
neaut Lake, Pa.

Staff: Bud Redmond, Frank Bedell,
Doris and LaVerne Reilly, Ron
Schneider, Jerry Haag, Dan Dedo,
Betty and Irv Easterday

Contact: Herb and Audell Lowrey,
Jamboree General Chairmen, P.O.
Box 121, Meadville, Pa. 16335

MAX FORSYTH VACATIONS

Dates: May 12, June 7-9, July 26-28,
Aug. 31-Sept. 3

Location: Rockville, Marshall, Ind.

Staff: Wykoff, Forsyth, Jones, Schultz

Contact: Lovella and Max Forsyth,
3210 E. Tulip Dr., Indianapolis,
Ind. 46227

PEACEFUL VALLEY VACATIONS

Dates: June 9-Aug. 31 (12 weeks)

Location: Peaceful Valley Lodge, Ly-
ons, Colo.

Staff: Nan and Ben Baldwin, Gloria
and Cal Lambert, Shirley and Bob
Wickers, Ev and Ray Quade, Mary
and Art Weisensel, Elsie and Don
Burkholder, Mickey and Art Mat-
thews, Florence and Dale Wagner,
Dolly and Bill Barr, Magdalene and
Floyd Bohart, Be and Jim Knight,
Dolly and Tom Miller, Lovella and
Max Forsyth, Irma and Jim Stewart,
Marilyn and Bob Radford

Contact: Karl E. Boehm, Peaceful Val-
ley Lodge, Star Route, Lyons, Colo.
80540

PINE TREE JUBILEE WEEKEND

Dates: Oct. 11-13

Location: Houghton Lake, Mich.

Staff: Darrell Figg, Tommy Stoye,

Deuce Williams, Shanty and Bob
Darby

Contact: Deuce Williams, 3955 West
Point Ave., Dearborn Heights,
Mich. 48125

ROCKY MOUNTAIN SQUARE DANCE CAMP

Dates: July 14-Aug. 10, 1968

Location: Lighted Lantern, Lookout
Mountain, Golden, Colo.

Staff: Ray Smith, Beryl Main, Jerry
Haag, Don and Pete Hickman, Mary
and Fred Enholm, Vaughn Parrish,
Francis Zeller, Edna and Gene Arn-
field, Johnny Hozdulick, Johnny Le-
Clair, Chuck Raley, Helen and Bob
Smithwick, Gaylon Shull, Sal Fan-
ara, Bettye and Charles Proctor

Contact: Paul J. Kermiet, Rt. 3, Gold-
en, Colo. 80401

SQUARAMA

Dates: June 30-July 5, July 7-12, July
14-19, July 21-26, July 28-Aug. 2,
Oct. 11-13

Location: Boyne Highlands, Harbor
Springs, Mich.

Staff: Johnny LeClair, Jerry Haag,
Dave Taylor, Na and Jack Stapleton,
Bob Page, Chuck Raley, Sam Mitch-
ell, John Hendron, Bob Fisk, Al
Brundage, Dottie and Jules Billard,
Ron Schneider, Ken Anderson, Doris
and Laverne Reilly

Contact: Squarama, P.O. Box 5183,
Grosse Pointe, Mich. 48236

SQUARE 'N ROUND-UP

Dates: Aug. 30-31, Sept. 1-2

Location: Britannia Hotel, Canada

Staff: Jack May, Stu Robertson, Dottie
and Jules Billard

Contact: Wynne Robertson, 589 Shar-
alin Ct., Burlington, Ont., Canada

□

WORKSHOP

□ □ □ □ □ □ □ □ □ □ □ □ □ EDITED BY
WILLARD ORLICH



CHOREOGRAPHY

Exactly one year ago (May 1967), **SQUARE DANCE** Magazine introduced the new idea of **SPIN CHAIN THRU**. It turned out to be the best new idea of the year and is now currently being used quite extensively, even in the choreography of some singing calls. It might be injected at this point that dancers should thoroughly understand the forerunner movements of swing thru and spin the top before being expected to understand and correctly execute the spin chain thru movement.

All of which leads us to this month's introduction of a real flowing, danceable outgrowth of the spin chain thru idea, namely, **SPIN A WEB**, by Bob Kent. Exploratory groups using the figure for the past three months report back great dancer reaction and enjoyable acceptance.

SPIN A WEB (see New Idea) uses a combination of an ocean wave swinging into two three-hand stars and back into another ocean wave. After you have had the chance to dance the movement, teach it to others, combine it into your dance program or whatever, please come back to these comments in order to digest them properly for its use and place in today's square dance picture.

It will not and should not ever be

considered a "basic" movement as such in our square dance nomenclature. It will probably fall into the same category as Grand Square and its variations or Tea Cup Chain. The idea of a line into stars and back again to lines is a change of pace in today's choreography especially when it so happens to count out to sixteen counts. This in itself is important in our four-eight-sixteen-thirty-two-sixty-four count square dance music phrase as used for our dancing.

Even the "movement makers" can feel its dancing qualities and body flow we are trying so hard to maintain in today's square dance choreography for true enjoyment at its best in our recreation.

Requests have been received to break down the **left** and **right thru** movement. It is **not** an arky right and left thru in which a man takes the ladies position and facing direction or line of dance. It is a variation of right and left thru like **left square thru** is to **square thru**. A true left and right thru is performed by two normal couples in a half sashayed position (lady is on man's left side).

LEFT AND RIGHT THRU—by two facing, half sashayed couples, left hand to opposite, pull by, right hand to partner while man's left hand courtsey turns the lady to end up in half sashayed position facing the other couple but across from starting point.

ALL FOUR COUPLES LEFT AND RIGHT THRU—set up with all four couples half sashayed, man goes right, lady goes left, man passes left shoulder with the first, left hand and pull by the opposite, cut in toward the center and pass the next right shoulder and give right hand to original partner and courtesy turn her with a left hand to end up once again in half sashayed position but across from home position.

An arky left and right thru would be experienced if left and right thru were called to a normal set-up, the girl left courtesy turning the man to again end up as a normal couple across from starting point.

CALLERS' QUESTIONS

BY SEVERAL DANCERS: "Why don't all callers call dixie daisy directional using turn thru commands?"

Dixie daisy (by Bill Shymus, Ill. 1958) was a variation of dixie chain (by Bill Owen, Calif. 1956) and is not the same movement as "centers turn thru, left turn thru the outside two and turn thru in the middle". The end result is the same but not the movement, any more than dixie chain is compared to single file "walk past two."

In dixie daisy from a double pass thru set up, the centers "right pull by" to the outsides "left turn half" and again to the center with a "right pull by" ending up facing the back of the outside dancer on his side of the square.

The most simple equivalent from the double pass thru set up would be "all turn back." The turn thru idea came into being some eight or nine years later. In spite of many combina-

tion calls explored today, square dance choreography is actually becoming more directional than a decade ago and usually with more dancing value.

BY SOME OLDTIMERS: "Why do today's beginner dancers seem to be so far more advanced in their knowledge of square dance movements as compared to our class days at the same period of learning time?"

There are probably many more reasons for this truth but here are a few comparing today's lessons as against say a dozen years ago:

1. Older, little used movements have been dropped in favor of the better new ideas. Square thru for example was taught as a "new movement" at about the 15th/18th lesson. Today it shows up as early as in the fourth/fifth lesson.
2. More time was spent on "styling" years ago. The hand lead on the courtesy turn with a right and left thru taking a full eight counts (about six counts today). Lines of four were taught to pull out straight and true before going forward and back. In today's dancing, you almost have to come back and review these finer details after a year of dancing.
3. Incomplete exposure to each new movement taught. How many one year old dancers have trouble doing a square thru from a half sashayed position? And a dixie chain with the man in the lead? It takes extra workshop sessions later in the dancers life to catch him up to the true meaning and execution of many of the basic basics.
4. Better teaching methods are being used in general by more callers because communications are better. New movements are introduced along with the traffic pattern that should be followed and not left up to the discretion of each dancer. Callers clinics and colleges are avail-

able today to help the leadership in his teaching (and learning) duties.

5. And the age-old incentive of teach 'em fast so that they can join their buddies at the club dance is still true. Teach them what we're dancing today and tomorrow and let them learn the other stuff when it's used.

So it is that we have drop-outs too early in the game with some dropping out before they have even a chance to enjoy their learning period. These are the "happy" days when everything is new and shiny, untarnished by people as they really are in everyday living. Get them past this recognition point and you have the dancers active and happy a long, long time.

FIGURES AND BREAKS

ALL THE WAY THRU

by Milt Lease, Palm Springs, Calif.

Heads star thru, slide thru

Turn thru, U turn back

Star thru, pass thru

Double swing thru, watch it Kate

Then everybody circulate

Balance back, right and left thru

Inside arch, dive thru

Pass thru, swing star thru

Lines face out, wheel and deal

Double pass thru, then cloverleaf

Star thru, slide thru

Star thru, square thru

Three-quarters pop!

California twirl then stop!

Now you're thru, rotated too . . .

ODD TOP

by Milt Lease, Palm Springs, Calif.

Heads lead right, circle to a line

Heads break and line up four

Do-sa-do the opposite Joe

Spin the top, U turn back

Left spin the top, pass thru
Right and left grand . . .

FIGURES

by Gordon Blaum, Miami, Fla.

CAST-OFF CIRCULATE BREAK NO. ONE

Four ladies chain across the square
Head couples square thru four hands
Centers in, cast-off three-quarters
around

All eight circulate, ends fold
Lead couple left, next couple right
Left square thru four hands
Boys left square thru four hands
Girls divide and pass one girl
Allemande left . . .

CAST-OFF CIRCULATE NO. TWO

Side couples square thru four hands
around

Centers in, cast-off three quarters
All eight circulate, ends fold
Lead couple go right
Next couple go left
Left square thru four hands around
Girls do a half sashay
Then square thru three-quarters
Boys do a half sashay then turn back
Allemande left . . .

CAST-OFF CIRCULATE NO. THREE

Heads square thru four hands around
Do-sa-do to an ocean wave, balance
Split circulate
Cast-off three-quarters around
Split circulate
Cast-off three-quarters around
Split circulate
Cast-off three-quarters around
Do a half sashay
Allemande left . . .

CROSS CLOVER AND PEEL OFF

Heads box the gnat, pull by
Separate around two
Make a line of four
Go forward eight and back
Pass thru, wheel and deal
Double pass thru
Cross cloverleaf, peel off

Wheel and deal, double pass thru
 Cross cloverleaf, peel off
 Wheel and deal, double pass thru
 Cross cloverleaf, peel off
 Wheel and deal
 Dixie chain on a double track
 Girls turn back
 Allemande left . . .

SPIN CHAIN THRU NO. SEVEN

Heads square thru four hands around
 Do-sa-do the outside two
 Make a wave, spin chain thru
 Girls circulate twice
 Boys run, bend the line
 Allemande left . . .

SPIN CHAIN THRU NO. EIGHT

Promenade
 Heads wheel around, slide thru
 Spin chain thru
 Girls circulate twice
 Spin chain thru
 Boys circulate twice
 Slide thru, cross trail thru
 Allemande left . . .

SPIN CHAIN THRU NO. NINE

Promenade
 Heads wheel around
 Right and left thru
 Two ladies chain, turn this Sue
 Send her back dixie style
 To an ocean wave
 Spin chain thru, spin chain thru
 Girls run, cast-off three-quarters
 Cross trail thru to a left allemande . . .

CLOVER AND SPIN THE TOP NO. TWO

by Gil Buck, La Mirada, Calif.

One and three right and left thru
 Do-sa-do, make an ocean wave
 Spin the top, box the gnat
 Pass thru, right and left thru
 Turn the girls and pass thru
 Clover and spin the top
 Box the gnat, right and left thru
 Turn the girls and pass thru
 Star thru, pass thru
 Wheel and deal, double pass thru

Clover and California twirl
 Do-sa-do, make an ocean wave
 Spin the top, box the gnat
 Pass thru, star thru
 Right and left thru
 Turn the girl, star thru
 Pass thru, left allemande . . .

TWISTER

by Ray McMillan, Alhambra, Calif.

Head ladies chain
 One and three box the gnat, pull by
 Separate go round one, into the middle
 Box the gnat, pull by
 Do-sa-do to an ocean wave
 Swing thru, balance
 Spin the top, pass thru, on to the next
 Pass thru, wheel and deal
 Center four
 Square thru three-quarters around
 Pass thru, center four
 Square thru four hands
 She's on your right
 Left allemande . . .

FIGURES

by Lee Kopman, Wantagh, N.Y.

WORKING IN 3'S

Head ladies chain
 Head ladies chain three-quarters
 Side men roll her half sashay
 Lines of three, pass thru
 Wheel and deal, half square thru
 Circle three, side gents break to a line
 Pass thru, turn left, single file
 Lonesome ladies, turn thru
 Follow those three, girls turn back
 Left allemande . . .

Head ladies chain
 Head men chain three-quarters
 Side men roll him a half sashay
 Lines of three swing thru, step thru
 Wheel and deal two and one
 Men square thru four hands
 Girls promenade half way
 Head ladies dive thru, pass thru
 Split thru turn left around one
 Lines of three, pass thru, turn left
 Single file, lonesome girls turn back

Follow those three, girls turn back
Dixie grand to an allemande thar
Men in the middle, slip the clutch
To a left allemande . . .

MIXED HASH

Heads star thru, pass thru
Circle four to a line
Star thru, face your partner
Barge thru, pass thru
Circulate two times
Centers cast back
Wheel and deal to a dixie grand
Right, left, right
Left allemande . . .

Heads split your corners
Around one to a line
Right and left thru (who turns who)
Half square thru
Eight circulate two times
Centers turn thru, peel off
Square thru four hands
To a wrong way grand . . .

Heads right and circle to a line
Pass thru, ends cross run
Ends trade, centers trade
Ends cross run, centers cross fold
Centers wheel around then
Turn around
Grand right and left . . .

Heads slide thru
Double star thru, dive thru
Triple star thru, wheel and deal
Double star thru, dive thru
Triple star thru, wheel and deal
Right and left thru
Dixie grand, right, left, right
Left allemande . . .

Allemande left in alamo style
Boys run right, then run left
Girls run right, then run left
Left allemande . . .

All promenade, heads back track
Pass thru, wheel and spread
Swing thru into a barge thru
Right and left grand . . .

Four ladies chain
Heads right and circle to a line of four
Swing thru to a barge thru
Spin the top to a barge thru
Eight-chain-one, to a left allemande . . .

FAN THE TOP FIGURES

by Tom Rinker, Omaha, Neb.

Head ladies chain, roll away
Star thru, right and left thru
Fan the top, swing thru
Fan the top, turn thru
Left allemande . . .

Heads swing star thru
Do-sa-do to an ocean wave
Fan the top, cross trail thru
Allemande left . . .

Sides square thru
Right and left thru
Fan the top, fan the top
Swing thru, men trade
Box the gnat, change hands
Allemande left . . .

Heads wheel around
Fan the top, spin chain thru
Fan the top, swing thru
Pass thru, wheel and deal
Substitute
Square thru three-quarters
Allemande left . . .

Heads half square thru
Swing thru, spin the top
Fan the top, centers circulate
Fan the top, cross trail thru
Left allemande . . .

FIGURES

by Chuck Tippet, Mishawaka, Ind.

Heads half square thru, slide thru
Men turn thru and turn partner left
three-quarters
Girls circulate, boys trade
Girls run, couples circulate
Wheel and deal, slide thru
Boys turn thru and cast-off three-
quarters
Girls circulate, boys trade
Girls run, couples circulate

Wheel and deal, dive thru
Square thru three-quarters
Left allemande . . .

One and three half square thru
Slide thru, boys turn thru
Turn ladies left three-quarters
Girls circulate, boys trade
Left swing thru, girls circulate
Boys turn back, couples circulate
Wheel and deal, slide thru
Boys turn thru
Turn ladies left three-quarters
Girls circulate, boys trade
Left swing thru, girls circulate
Boys turn back, couples circulate
Wheel and deal, dive thru
Square thru three-quarters
Left allemande . . .

Heads square thru, swing thru two
times
Eight circulate, boys go twice
Girls turn back, couples circulate
Wheel and deal, swing thru
Eight circulate, girls go twice
Boys turn back, couples circulate
Wheel and deal, star thru
Partner trade, spin the top
Box the gnat, change hands
Left allemande . . .

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru
Centers in and cast-off three-quarters
Pass thru, wheel and deal
Girls swing thru, turn thru
Step forward
Do-sa-do the boys you found
Swing thru, centers trade
Boys turn back, pass thru
Wheel and deal, double pass thru
Centers in and cast-off three-quarters
Pass thru, wheel and deal
Boys swing thru, turn thru
Step forward and do-sa-do the girls
you found
Swing thru and centers trade

Girls turn back, pass thru
Wheel and deal
Do-sa-do in the middle, spin the top
Turn thru and step thru
Cloverleaf (stand behind those two)
The others pass thru
Left allemande . . .

Heads square thru four hands
Swing thru and balance too
Girls circulate, spin the top
Right and left, star thru
Circle half, inside two frontier whirl
Pass thru, swing thru
Girls circulate, spin the top
Right and left thru, star thru
Circle half, insides frontier whirl
Pass thru to a left allemande . . .

Heads whirlaway and square thru
Do-sa-do the same sex to a wave
Same sex trade, eight circulate
Swing thru, eight circulate
Swing thru, eight circulate
Same sex trade, centers trade
Ends turn back, wheel and deal
Dive thru and turn thru
Left allemande . . .

Promenade, don't slow down
Heads wheel around, barge thru
Swing thru and eight circulate
Star thru, partner trade
Pass thru, wheel and deal
Centers turn back
Do-sa-do the same sex to ocean wave
Same sex trade, centers trade
Girls trade, frontier whirl
Wheel and deal, swing thru
Turn thru to a left allemande . . .

FIGURES

by Willard Orlich
Cuyahoga Falls, Ohio

SWING THRU TRADER

Head couples right hand star
Left to corner, allemande thar
Heads back up a right hand star

Swing left three-quarters to an alamo
and balance
Swing thru, boys trade
Swing thru, girls trade
Swing thru, boys trade
Swing thru, girls trade
Swing left, sides star right full around
Corners all left allemande . . .

CAST IN BREAK

Head ladies chain across
Same two swing thru, double
Ends trade, centers turn alone
Cast IN three-quarters around
One in front left allemande . . .

CAST IN/OUT

Heads pass thru
Turn right single file around two
Lines of four go forward and back
Pass thru, wheel and deal
Double pass thru, centers out
Cast in three-quarters around
Centers fold and slide thru
Wheel and deal go two by two
Double pass thru, centers cross in
Cast-off three-quarters around
Cross trail thru to a
Left allemande . . .

REVIEW SQUARE TURN THRU

Square turn thru is a square thru
movement with a turn thru use of the
last hand (either right or left) to re-
verse facing direction.

PROMENADE BREAK

Promenade, don't slow down
Head couples wheel around
Square turn thru three-quarters
On to the next
Left square turn thru three-quarters
On to the next
Slide thru
Square thru three-quarters around
Left allemande . . .

TURN RUMBLES

Heads square turn thru three-quarters
around

Cross trail around one to a line
Forward eight and back you reel
Pass thru, wheel and deal
Ladies half square turn thru
Separate around one into the middle
Full square turn thru
Count four hands you're facing out
Turn right single file around two
Line up four
Forward eight and back you reel
Pass thru, wheel and deal
Boys half square turn thru
Separate around one into the middle
Full square turn thru
Count four hands you're facing out
Separate around one into the middle
turn thru
Slide thru, wheel and deal to face
those two
Dive thru, star thru
Lead to the right
Go left allemande . . .

TURN CASTS

Head couples star thru, pass thru
Half square turn thru
Cast-off three-quarters around
Square turn thru three-quarters around
Cast right three-quarters around
Boys trade
Wheel and deal to face those two
Inside arch, dive thru
Heads roll back, sides pass thru
Left allemande . . .

SQUARE TURN ARKY

Head couples square turn thru
Count four hands and when you do
Same sex all eight chain, right and
left
Allemande thar
Head gents, side ladies a right hand
star
Shoot the star, forward two
Right and left, another thar
Head gents, side ladies back up star
Slip the clutch, arky allemande
Partners all an arky grand
Meet your partner, heads turn back
Allemande left and promenade your
own . . .

NEW IDEA

SPIN A WEB

by Bob Kent, Warwick, R.I.

This is a take-off from the spin chain thru idea. Set-up is an ocean wave line between two couples. A series of arm swings plus two three-hand stars and back again to the ocean wave line between the two couples with dancers having changed their relative ending positions. About 16 count movement.

On call to **SPIN A WEB** to the ocean wave line, the ends swing half, new centers left arm swing three-quarters to form a three-hand right-hand star with the inactive couple. Turn the star full around and **one third more** to allow the dancer **behind** the active one to go back into the center and turn three-quarters with their left in order to re-form the ocean wave in the middle. The outside couple face back to the center of the set ready for the next command.

EXAMPLES

by Bob Kent, Warwick, R.I.

Heads slide thru

Do-sa-do to an ocean wave

SPIN A WEB

(Turn half by the right

Insides three-quarters by the left

Star by the right with the sides

Full around and a little bit more

Side men turn left three-quarters,

SPIN A WEB

Right and left thru

Pass thru, left allemande . . .

Heads swing thru, spin the top

SPIN A WEB

SPIN A WEB

Step thru, left allemande . . .

Promenade

Heads wheel around and square thru

Centers do-sa-do to an ocean wave

SPIN A WEB

Outsides California twirl

Step thru, left allemande . . .

Side couples right and left thru

Heads slide thru

Swing thru, **SPIN A WEB**

Swing thru, **SPIN A WEB**

Swing thru, step thru

Pass thru, right and left grand . . .

Four ladies chain

Head ladies, face your corner

Box the gnat

Men, go forward and back

Pass thru, separate, go around one

Come into the center, do-sa-do

Make an ocean wave and balance

SPIN A WEB

SPIN A WEB

Ladies step thru, left allemande . . .

SQUARE DANCE Magazine
WORKSHOP features original
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Choreography, Callers' Questions,
Figures and Breaks, and
New Ideas are presented each
month. Mail new and creative
material and questions to Willard
Orlich, Workshop Editor,
SQUARE DANCE Magazine,
1622 N. Rand Rd., Arlington
Heights, Ill. 60004.



SINGING CALLS

GENTLE ON MY MIND—Wagon Wheel 113

Caller: Don Franklin

Not the best record in this month's pack but still a good one. Break: Allemande corner, turn partner right, four men a left hand star, turn partner right, corners allemande, do-sa-do and weave the ring, do-sa-do and promenade.

Figure: Four ladies chain, one and three right and left thru and rollaway, join hands, circle left, all the way around, four girls pass thru, both turn left single file, men pass thru, swing and promenade.

I'M A SWINGER—Top 25163

Caller: Ray Bohn

This month we received three records of this title. We workshopped all three, one after another for comparison and dancers were unanimous that this one was the best of the three presented.

The break: Four ladies center and back, gents star right, pick up partners, star promenade, girls spread the star out wide, girls duck under the gents right side, allemande corner, weave the ring, swing partner and promenade.

Figure: Heads forward and back, full square thru, with corner do a spin chain thru, girls double circulate, partners box the gnat, corners allemande and weave the ring, pass partner swing the next and promenade.

TEXAS PLAINS—Windsor 4891

Caller: Bob Van Antwerp

Another goodie by the incomparable Bob Van Antwerp. Here is a recording artist that always can be depended on to give us something good in the records that he calls.

Break: Do-sa-do corner, see-saw partner, men star right one time, turn partner left and corner right, partner left and allemande thar, slip the clutch, left allemande, come home do-sa-do and promenade.

Figure: Heads square thru four hands, with the outsides swing thru, rock it, boys trade, girls circulate, turn thru, left allemande, back home and do-sa-do, swing corner girl and promenade.

YOU TWO TIMED ME ONE TIME TOO OFTEN—Sashay 110

Caller: Jack May

The tune has been done before on several labels and has been done well too, but if you do not have it in your collection, this would be a good one to latch on to.

Break: Allemande left, alamo style, swing thru, right and left and balance, boys run right, California twirl, join hands and circle left, allemande left and allemande thar, forward two and star, shoot the star to the next girl and promenade.

The figure: Heads right and left thru, turn the girl a half sashay, join hands and circle, four men up and back, pass thru and both turn left, the girls pass thru and swing the corner, allemande new corner and grand right and left, meet and promenade.

I AIN'T DOWN YET—MacGregor 2028

Caller: Bruce Johnson

After many, many years of great service to the Windsor label, Bruce Johnson turns up in another stable. Congratulations to the MacGregor Company. This great recording artist

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will make some good 'uns for you. His first offering on this label is indeed good.

The break: Four ladies chain, circle eight, the ladies in and the men sashay, circle eight, ladies in and the men sashay, left allemande, grand right and left, do-sa-do and promenade.

Figure: Head couples separate, go half around the square, star thru, up and back, square thru four hands, right and left thru with the outside two, do-sa-do, eight-chain-three, corner allemande, promenade.

FARMER'S QUADRILLE—MacGregor 2029

Caller: Bruce Johnson

We saved a real good one until last. To the tune of "Turkey in the Straw," Bruce has presented a quadrille that is really great. Now we know that at the mere mention of quadrille, the dancers all run out the back door and usually take the caller along with them but we know that if once your dancers are enticed into this one, they will love it. The music is great, the dance is a bit tricky but you, like us, will love it.

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ROUND DANCES

GOOD TIMES—Hi Hat 849

Choreography by Delia and Merl
Olds

Good "raz-ma-taz" music and a good
easy two-step routine.

WONDERFUL WORLD—Hi Hat 849

Choreography by Tommie and Zeke
Neeley

A strong intermediate waltz routine
with good music.

CALL ME DARLING—Grenn 14108

Choreography by Es and Joe Turner

Strong intermediate waltz routine
with good music.

MOONLIGHT TANGO—Grenn 14108

Choreography by Dot and Hal
Chambers

A good advanced tango with some
pleasant variations. Good music.

CUBAN NIGHTS—Grenn 14025

Choreography by Vivian and Ben
Highburger

Good music. A good intermediate-
advanced Latin routine with the High-
burger flavor of flares and rocks.

CLAP CLAP—Sunny Hills 5002

Choreography by Opal and Joe Co-
hen

Toe-tapping music. An intermediate
toe-tapping two-step that ends with a
five count hold (no music) and two
hand claps.

GOODNIGHT TWO-STEP—Sunny Hills 5002

Choreography by Gordon Moss

A re-press of an old favorite. A
flowing intermediate two-step.

—GRENN—

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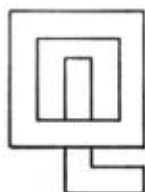
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HAPPY TO HEAR YOU'RE SORRY

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Choreography by Marge and Harv Tetzlaff

Catchy music. Easy fun two-step with like footing.

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● OHIO—The Buckeye R/D poll lists the following top ten dances: 1) Too Much Love, 2) The Last Waltz, 3) Hold Me, 4) Arms Of Love, 5) Sweet Misery, 6) I'll Take Care Of Your Cares, 7) Marnie, 8) Walkin' In the Sunshine, 9) Allegheny Waltz, 10) Neopolitan, Trumpet Talk, Tango Mannita and Waltz Of Dreams (tied). The Lima ROM for March was Miss Frenchy Brown, for April, Lenny's Waltz; Toledo's current choice is Hello Faithless.

● MICHIGAN—Mark May 18 on your calendar now for the Tulip Time Festival S/D at West Ottawa High School Gym in Holland. Louis Calhoun will call the squares, with rounds by Thelma and Sam May. An exhibition will be presented by the Wooden Shoe Klompen Dancers. A kickoff dance with local callers is set for May 17, same location. Write for details to the festival at Civic Center, 150 W. 8th St., Holland. —*John McClaskey*

● Nebraska—Another reminder from the 17th National S/D Convention to be held June 20-22 in Omaha—you may publicize your club by displaying its banner where thousands will see it. Write Judy and Ken Dragoo, 7112 Monterrey Dr., Millard 68144.

● OHIO—Cedar Point Funway is

site for another day of dancing fun, June 2, with Dave Taylor, Ron Schneider, Stan Burdick, Emmett Iliff and Dean Dreyer calling, Phyl and Frank Lehnert on rounds. For tickets write Stan Burdick, 1514 Oakmont Ln., Sandusky.

● MINNESOTA—Johnny LeClair and Beryl Main will call the squares, Rosemary and Elmer Elias the rounds at the 17th Annual Minn. State S/D Convention at Alexandria, June 14-16. For information write to the Convention at 107 Lincoln Ave. E., Alexandria 56308.

—*Ann and Harry Landwehr*

● WASHINGTON—The 19th Annual Wash. State Festival will be held June 28-29 featuring Earle Park of Saskatchewan at the beautiful air-conditioned Spokane Coliseum. Round dancing, teen dancing, S/D clinic, sewing clinic and style show are all included in the program. Write Belva and Roy Kane, F. 11005-23rd Ave., Spokane 99206.

● NEW HAMPSHIRE—Of interest to callers will the Institute of Leadership, Training and Caller Development or callers school at The Inn, East Hill Farm, Troy, N.H., from Aug. 21-25. Staff callers are Al Brundage, Earl Johnston, Dick Jones. Register with Al Brundage, 83 Michael Rd., Stamford, Conn.

● HAWAII—Oct. 13-15 are the dates for the 4th Annual Aloha State S/D Convention. Tours to the event are being organized by Jean and Gus Gronlund, 17978-31st Ave. South, Seattle, Wash. 98188.

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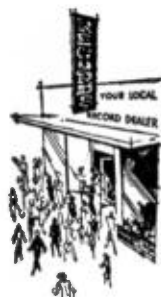
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MODEL SP100

\$4⁰⁰

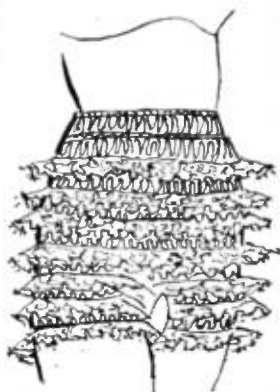
This style fits beautifully. Five tiers of lace. White, Pink, Blue in Dacron and cotton blend. Red and Black are in cotton broadcloth only, also White with Pink and Blue lace (Multi-colored). Sizes: P S M L and XL.



MODEL

SP101

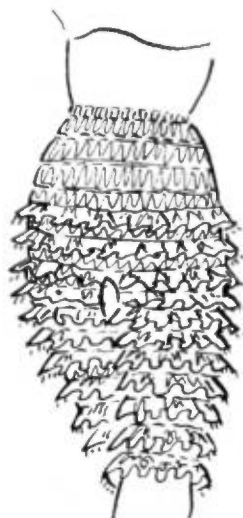
\$5⁰⁰



MODEL

SP102

\$7⁰⁰



Nylon tricot sissy pants. Cut wide and shirred in with 7 rows matching lace using elastic thread to give form fitting pants of exceptional comfort and frilly beauty. White, Black, Red, Pink, Blue, Yellow, Multi (Pink/Blue). Sizes: S M L and XL.

Cotton batiste pantaloons with row upon row of nylon lace sewed with elastic thread to give a form fitting all over shirred effect. White, Black, Red, Pink, Blue, Yellow, Multi (Pink/Blue). Sizes: S M L and XL.

MODEL P100

\$8⁰⁰

A new style with tricot yoke. Outer skirt of crisp "Nylon Baby Horsehair," underskirt of soft nylon sheer to prevent scratchiness. Self-colored binding on each tier. White, Red, Black, Pink, Blue, Orchid, Green, Yellow and Beige. Sizes: P S M L.

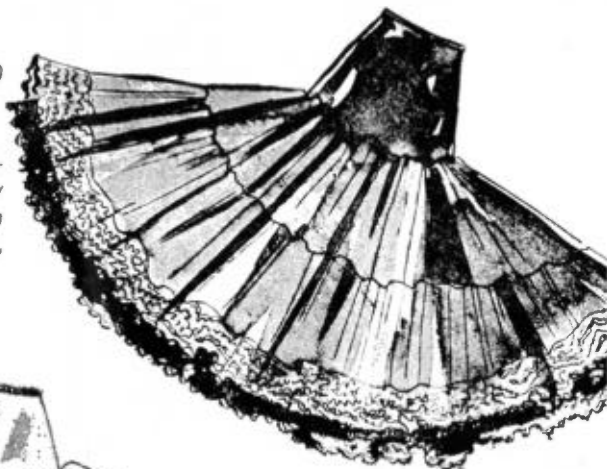


MODEL P101. Same as Model P100. Each tier variegates into several pastel colors. \$12.00.

MODEL P102

\$14⁰⁰

With two layers of nylon chiffon, deluxe style billows so very full it finishes with 18 yards on each layer. White, Red, Black, Pink, Blue. Sizes: P S M L.



MODEL P104

\$16⁰⁰

A new 50 to 60-yard petticoat of special silky nylon marquise-ette designed for fullness. Adjustable waistband on cotton batiste top. White, Red, Pink, Black, Turquoise, Yellow, Mint, Orchid, Multi-color. Sized by length: 20", 21", 22", 23", 24", 25", 26".

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EXTRA BLOUSE

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Shirley

#6805

"glad" plaid in dacron/cotton
in shades of orchid, lime, &
tangerine. Collar is V back
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\$29.95

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Barbara

#6802

Maria



#6804

Dacron/cotton voile with lace
trim in white. Lined thru-out.
Comes in dusty blue..red rib-
bon, dusty green..dk. green
ribbon or pink with shocking.

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"Party" dress in dacron with
ruffles at neck and covering
the skirt--black lace on pink
blue, or yellow..Also royal!

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